

THE SAN FRANCISCO ART INSTITUTE

Heidi Zumbum «Untitled»



FALL 1994

TABLE OF CONTENTS

Academic Calendar	3
Registration	
Early Registration: Continuing Students	4
How to Register: New Students	5
Tuition and Fees	6
Undergraduate Program	
Art History, Theory & Criticism	8
Ceramic Sculpture	9
Filmmaking	10
Interdepartmental Program	12
Conferences	13
Letters & Science	15
New Genres	17
Painting/Drawing	19
Photography	21
Printmaking	23
Sculpture	25
Graduate Program	26
Graduate Interdisciplinary	28
Post-Baccalaureate Seminars	28
Art History, Theory & Criticism	28
Filmmaking	29
Interdepartmental Program	29
Letters & Science	30
New Genres	30
Photography	30
Printmaking	31
Painting/Sculpture	31

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HEIDI ZUMBRUM, MFA STUDENT
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CALENDAR FOR FALL SEMESTER 1994

August 1	Tuition for continuing students who registered in April is due in full unless a tuition payment plan is on file with the Cashier's office prior to this date. The \$300 non-refundable registration fee is due and payable as of this date for all early registrants.
August 12	Tuition for new students who early register is due in full unless a tuition payment plan is on file with the Cashier's office prior to this date.
August 29	Orientation begins, entering students.
August 30	* Orientation activities.
August 31	** Orientation activities.
September 1	*** Orientation activities, last day to register without late fee, last day to withdraw or reduce load without tuition forfeiture.
September 5	Labor Day holiday.
September 6	Instruction begins.
September 13	Last day to change program without fee.
September 20	Last day to add courses. Last day to register.
October 4	Last day to withdraw from classes without "W" grade.
October 21	Petitions for graduation, May 1995, (BFA and MFA degrees) are due in Registrar's office. Late fee applies after this date.
October 24-28	Mid-semester grading period.
November 1	Last day to submit portfolio for application to MFA degree program for spring 1995 semester.
November 18	Last day to apply for independent study and directed studies for spring semester 1995. Last day to withdraw from classes with "W" grade.
November 18	Last day to apply for graduate (MFA) assistantships for spring semester 1995.
November 24-25	Thanksgiving Recess.
December 6, 7, 8	Registration, continuing degree students for spring semester 1995 semester. Tuition is due in full on or before January 2 unless a tuition payment plan is on file with the Cashier's office by January 2
December 16	Semester ends. Last day to remove incomplete grades from spring and summer semesters 1994.

FINAL FALL '94 REGISTRATION SESSIONS

* Diego Rivera Gallery	August 30	new BFA & MFA	10:00am-12:00 noon
** Diego Rivera Gallery	August 31	continuing BFA MFA	10:00am-12:00 noon 12:00 noon-2:00pm
*** Registrar's Office	September 1	Non-Degree	11:00pm-1:00pm

NON-DISCRIMINATION POLICY

The San Francisco Art Institute admits students to its programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability in the administration of its educational policies, financial aid and other programs, activities, or employment policies.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Continuing Student

Registration Instructions

EARLY REGISTRATION SCHEDULE AND PROCEDURE CONTINUING DEGREE STUDENTS

Early Registration for the Fall Semester 1994 will be April 26, 27 and 28 from 4:00 to 6:00 in the Diego Rivera Gallery.

Students will register in order of class standing, Seniors and MFA's longest in the program first, then Juniors and so on. Students will receive an assigned day and time in their student mailbox approximately two weeks before registration.

Class space cannot be held for students unable to register on their assigned day and time. If a student cannot register on their assigned day and time they may have a friend register for them or register anytime after their assigned time within the regularly scheduled registration time. Doors open for registration at 4:00pm and close at 6:30pm. No registrants will be admitted after 6:30pm. Students already admitted into the Diego Rivera Gallery (registration center) have until 7:00pm to complete the registration process. Early registration is open to continuing BFA and MFA students only. Non-degree students are not eligible.

Students with outstanding debts will not be permitted to register. Students are not required to deposit any money at early registration. All students are required to complete a tuition payment plan.

ACADEMIC ADVISING SCHEDULE

For assistance with your curriculum planning, consult an Academic Adviser. The Academic Advising Office is on the mezzanine between the Registrar's and the Letters & Science Offices. If there is no one in the Academic Advising Office, make an appointment in the Letters & Science Office (749.4578).

SPRING 1994

Monday	12:00noon-3:00pm	Cinnater
Tuesday	4:00pm-5:30pm	Lipzin
Wednesday	9:00am-12:00noon 12:30pm-3:30pm	Cinnater Morgan
Thursday	4:00pm-5:30pm	Lipzin
Friday	11:00am-2:00pm	Johnson

FALL 1994

TBA
(see schedule at Academic Advising Office)

ACADEMIC ADVISING DAY

FOR FALL 1994 REGISTRATION

Friday	April 22	9:00am-12:00noon 1:00pm-3:00pm	SFAI Cafe
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FOR SPRING 1995 REGISTRATION

Friday	December 2	9:00am-12:00noon 1:00pm-3:00pm	SFAI Cafe
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CONTINUING STUDENT EARLY REGISTRATION

FALL 1994

April 26, 27 and 28	4:00pm-6:00pm
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SPRING 1995

December 6, 7 and 8	4:00pm-6:00pm
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Registration is by class ranking; MFA's and 94-95 seniors first. A registration assignment will be delivered to your student mailbox.

MAKE UP REGISTRATION

Continuing students who do not pre-register may register throughout the summer on Wednesdays, beginning June 1. All 1993-94 bills due to SFAI must be paid prior to registration for 1994-95 classes.

New Student Registration Instructions

CALL 1.800.345.SFAI TO SELECT YOUR FALL CLASSES



NEW UNDER GRADUATE STUDENTS

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment: You may early register for classes in person or over the phone. If you do not early register, you may register in-person on August 30. **In both cases, you must be prepared to choose a tuition payment option (see page 6) and make an initial tuition deposit of \$300 prior to (or at the time of) registration.**

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the office of admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

ON-CAMPUS SUMMER REGISTRATION DAY

This year's registration session will be held on campus from 9:00am-3:00pm.

Saturday, May 7, 1994

Attendance is by appointment only. Appointments are made by contacting the SFAI Admissions Office at 1.800.345.SFAI.

FINAL FALL '94 REGISTRATION

For students who do not pre-register, registration will be held on campus on August 30.

DEFERRAL/WITHDRAWAL

Early-registered new students who will not attend must withdraw in writing September 2, 1994 or be liable for tuition according to the refund policy published on page 6 of this Schedule of Classes. The \$300 registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the \$300 registration fee in any of the two succeeding terms **only** if the request for deferral is received by August 29, 1994.

LATE ARRIVAL FOR FALL '94 TERM

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

NEW FRESHMAN

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

- I: 9:00am-12:00 noon
- II: 1:00pm-4:00pm
- III: 4:15pm-7:00pm
- IV: 7:15pm-10:00pm

2. Choose classes which apply towards your degree. We strongly recommend that you enroll in three studio and two academic classes your first semester.

Three Studio Courses:

- First Year Interdepartmental Core
- Studio class in your major
- Studio elective

Two Academic classes:

- English Composition (Seminars in Myth, Language & Culture)
- Art History Survey A

New students who do not have prior college credit for English Composition must enroll in English their first semester at SFAI.

Students are allowed to alter this sequence with permission from an Admissions Counselor.

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes.

Courses in the 100 series are restricted to Upper Division students only.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered. No changes can be made until September 6.

NEW TRANSFER STUDENTS

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

- I: 9:00am-12:00 noon
- II: 1:00pm-4:00pm
- III: 4:15pm-7:00pm
- IV: 7:15pm-10:00pm

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply towards your degree. Refer to your transfer evaluation form* to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your transfer evaluation form please contact the Admissions Office. Before enrolling in Methods of Modernism, you must complete two semesters of Western Civilization, or equivalent courses including pre-20th century European history, philosophy and literature. If you have not taken these classes elsewhere, we recommend you enroll in Western Civilization (LS1) before taking Methods of Modernism (LS10). It is important to find a balance between academic classes in Letters & Science or Art History and Studio classes. We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to Upper Division students only. New students who do not have prior college credit for English Composition must enroll in English for their first semester at SFAI.

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered. No changes can be made until September 6.

PB AND MFA STUDENTS

New MFA and PB students may select their classes beginning July 11 by phone or in person. Call for an appointment. An outline of PB and MFA curricular requirements can be found on page 26 of this course schedule.

Technicalities

TUITION AND FEES

REGISTRATION FEE

A non-refundable \$300 registration fee shall be charged to all students upon registration. The \$300 registration fee will be credited towards tuition. For continuing students who early register, the \$300 registration fee will be due and payable, and non-refundable as of August 1, 1994, and may be covered by payments on a tuition payment plan (see below). For new students, the \$300 "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at regular registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

BFA PROGRAM AND NON-DEGREE STUDENTS

1-11 units: Multiply each unit by \$605.00
 12-15 units: Pay a flat fee of \$7250.00
 Over 15 units: \$7250.00 plus \$605.00 for each additional unit over 15
 Course #199 Independent Study: \$4025.00

MFA PROGRAM

12-15 units: \$7250.00
 Over 15 units: \$7250.00 plus \$605.00 for each additional unit over 15
 Final Review (#294) only: \$250.00
 Exhibition (#301) only: \$225.00
 Final Review (#294) and Exhibition only: \$500.00

Teaching Assistant/Internship Stipends: Graduate students are eligible for two TA/Internship stipends during the course of their enrollment in the MFA program (usually one each during their third and fourth semesters of enrollment). TA/Internship stipends are paid as discounts from tuition at the rate of \$1000.

OTHER FEES

Late registration: \$75.00 (charged after the close of registration September 1st)
 Change of program fee: \$30.00 (for change of program after September 13th)
 Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

TUITION PAYMENT DEADLINES CONTINUING STUDENTS

WHO EARLY REGISTER APRIL 26, 27 AND 28 OR DURING THE SUMMER

Tuition is due in full on August 1, 1994, unless a tuition payment plan is on file with the Cashier prior to August 1, 1994.

CONTINUING STUDENTS

WHO REGISTER AUGUST 31

Tuition is due in full at registration unless a tuition payment plan is on file with the Cashier prior to August 26, 1994

NEW STUDENTS

WHO EARLY REGISTER ON OR BEFORE AUGUST 12

Tuition is due in full on August 12, 1994, unless a tuition payment plan is arranged with the Cashier prior to August 12, 1994

NEW STUDENTS

WHO REGISTER AUGUST 30

Tuition is due in full at registration unless a tuition payment plan is arranged with the cashier prior to August 26, 1994.

TUITION PAYMENT PLAN

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment each semester and three monthly payment options that divide tuition net of financial aid into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration.

Tuition payments can be made by check or bank draft payable to the San Francisco Art Institute. VISA and MasterCard will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester.

FULL YEAR TUITION PAYMENT OPTIONS

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning June 1 through March 1; administrative fee waived.

Monthly Payment Option B: Ten monthly payments beginning July 1 through April 1; \$50 administrative fee waived.

Monthly Payment Option C: Eight monthly payments beginning August 1 through March 1; \$50 administrative fee waived.

MONTHLY PAYMENT PLANS

FOR SINGLE SEMESTER ENROLLMENT

The monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A: Five monthly payments per semester, beginning June 1 for the fall semester and November 1 for the spring semester; administrative fee waived.

Monthly Payment Option B: Five monthly payments per semester beginning July 1 for the fall semester and December 1 for the spring semester; \$50 administrative fee waived.

Monthly Payment Option C: Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; \$50 administrative fee waived.

OTHER INFORMATION

Minimum payments under all plans are \$100 per month. Late fees of \$25 month will be charged for all delinquent payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1. Students who intend to enroll for more semester credit hours in the spring semester than in the fall semester may determine separate tuition payment plans for each semester for a single \$50 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between August 1-31 for the fall semester and January 1-31 for the spring semester upon payment of the first installment plus a \$75 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between September 1-30 for the fall semester and February 1-28 for the spring semester upon payment of the first two installments plus a \$100 administrative fee.

Additional late fees will be charged on any outstanding balances at the end of the semester. Such late fees shall be calculated at the rate of 1 1/2% per month (18% per annum) on the amount of the outstanding balance. Re-enrollment will be denied and transcripts will be held for students without outstanding financial obligations.

REFUND POLICY

Eligibility for refunds will be determined based on the date that program changes, withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students who stop attending classes without notifying the Registrar in writing are ineligible for refunds.

Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Prior to the start of classes:100%
 1st week of classes:90%
 2nd week of classes:75%
 3rd week of classes:50%
 4th week of classes:25%
 After the 4th week of classes:0%

Tuition refunds for complete withdrawals shall be calculated in accordance with the above schedule less \$300 to cover the non-refundable registration fee. Late registration, program change, payment plan, and late payment fees are not refundable.

An alternative tuition refund schedule may apply in cases of complete withdrawals by first semester recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants, College Work Study). First semester Title IV financial aid recipients should contact the Financial Aid office prior to withdrawal to determine eligibility for refunds.

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Cashier's Office, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

GRADUATION RATE

In 1993-94 the completion or graduation rate for students who entered SFAI in the Fall of 1988 as freshmen from high school with no previous college credit, and enrolled as full-time students, is 27%. The Student Right-to-Know Act requires every post-secondary school in the country to disclose this information, however, SFAI would like to add that the disclosed statistic does not include at least 3/4 of each year's entering class, who enter as transfers. Any person who is interested in knowing the overall rate may contact the Director of Admissions, 415.749.4580.

Further Technicalities

SCHEDULE OF CLASSES

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult your Department Manager, Department Chair, Academic Advisor, or the Registrar for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "Fall 1994 Changes and Additions" (available from the Registrar) for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and place of any course offering

INTERMEDIA/ INTER DISCIPLINARY COURSES

OFFERED IN VARIOUS
DEPARTMENTS

SFAI has a unique approach to interdisciplinary work in the visual arts. All of our interdisciplinary courses are offered in the context of the regular studio departments so that students will have a home base from which to branch into other closely or distantly related media. The interdisciplinary classes are identified in each department listing with * to the left of the course reference number. The interdisciplinary goal is the same as every artistic goal, to utilize whatever media are appropriate to the expressive purpose and to use these media in contexts of appropriate technical knowledge, competence and invention. The role of faculty in these courses and tutorials is to assist students in the exploration of their own particular syntheses of media. The role of department is to provide the necessary technical resources.

KEY TO ABBREVIATIONS USED IN THIS SCHEDULE: Class Schedule

Period I	9:00am-12:00noon
Period II	1:00pm-4:00pm
Period III	4:15pm-7:00pm
Period IV	7:15pm-10:00pm

Abbreviations and special locations used in this schedule:

CL: Computer Lab

CR: Conference Room

LH: Lecture Hall

Mezz: The mezzanine above Sculpture/Ceramics

SR: Spray Room, at the top of the stairs to Studio 16

PA: Painting Department Office

PSR: Photo Seminar Room, on the mezzanine above Studio 16

TBA: To be arranged

101: In the tunnel behind the Francisco Street stairs

102: In the tunnel behind the Francisco Street stairs

103T: In the tunnel behind the Francisco Street stairs

731: Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios

Art History, Theory & Criticism

Bill Berkson, Program Coordinator, Office in 103T

AH040A ART HISTORY SURVEY

3 UNITS

This is the first of a three-part introductory survey of art history. The format is half lecture, half discussion group within each 3-hour class session. We will discuss a diversity of themes, media, forms, cultural premises, movements and individuals from prehistory onward. Attention will be given to moments of significant contact between peoples-Europeans, Africans, Native Americans, Asians-and the kinds of art, as well as the understandings and misunderstandings, generated by such encounters. Lectures will interweave the fundamental chronology of Western art with thematic concerns that cut across boundaries. Assigned readings, together with intensive discussions, will enable students to consider artworks both in the contexts in which they were made and in relation to present-day cultures and theories. AH040A is a required course of all BFA candidates and MFA candidates who have not satisfied 040A/B.

AH040C ISSUES IN CONTEMPORARY ART —1960 TO THE PRESENT

3 UNITS

Survey of major movements and individuals in all media, including three guest lectures by visiting artists and/or critics. Weekly lectures provide an overview, weekly seminars provide discussion and exploration of particular issues. AH040C may satisfy an undergraduate Art History Requirement or Elective, or a Letters and Science Elective requirement.

AH155/241F ART WRITING CONFERENCE

3 UNITS

(see page 13)

AH141B ART OF ASIA

3 UNITS

China, Japan, India, Iran/Islam - The course will provide a historical review with an introduction to the traditional philosophies and religions, aesthetics and media of the major Asian cultures. There will be a "culture festival" to explore the contemporary manifestation of each culture. A slide test will be given to confirm that students can identify the essential stylistic differences between cultures, and a "final presentation" will be required wherein students will show work(s) they have made relating to one of the Asian cultures. This course may satisfy an Art History elective requirement.

AH141E WORLDS IN COLLISION CONTEMPORARY CULTURES IN TRANSITION FROM YESTERDAY TO TOMORROW

3 UNITS

An exploration of the non-European artistic cultures around us as exemplified in the work of Native American, Latino/Chicano, African American, and Asian American artists, as well as that of artists from other countries. The course will be in a seminar format, with occasional guest artists. There will be reading and writing assignments relating to guest artists, current exhibitions, and cross-cultural activities in the Bay Area. There will be a term paper.

AH141/241M HISTORY & ISSUES OF PAINTING

3 UNITS

An intensive discussion of painting culture from pre-history to the present, this course will track the various types of painting across continents and timelines, as well as the issues—perennial and topical—involved in making and looking at paintings now. Topics include: early forms of imagemaking; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Among the many painters whose works we will study: Gerhard Richter, Johannes Vermeer, Piero della Francesca, Agnes Martin, Mose Tolliver, David Park, Titian, Rembrandt, Hokusai, and Jackson Pollock. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting.

AH198 DIRECTED STUDY IN ART HISTORY, THEORY, AND CRITICISM

1-6 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (see page 12).

AH199 INDEPENDENT STUDY

3 UNITS

Three optional Art History units in relation to 12 Studio units of Independent Study arranged with the student's major department.

See Interdepartmental Program for description and prerequisites for all Independent Study courses (see page 12).

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
LECTURE*							
Art History Survey Lecture	AH	040A	Novakov/ TBA Rabwitch	F		1:00pm-2:30pm	LH
SEMINAR*							
Art History Survey Seminar	AH	040A.1	Novakov/ TBA	F		2:30pm-4:00pm	LH
	AH	040A.2	TBA Rabwitch	F		2:30pm-4:00pm	101
LECTURE*							
Issues in Contemporary Art Lecture	AH	040C	Novakov/ Crumpler	M		4:15pm-5:45pm	LH
SEMINAR*							
Issues in Contemporary Art Seminar	AH	040C.1	Novakov/ Crumpler	M		5:30pm-7:00pm	LH
	AH	040C.2	Crumpler	M		5:30pm-7:00pm	CR
Film History	F	40A				see page 10	
Issues and Contemporary Artists	NG	40A				see page 17	
History of Photography	PH	40A				see page 21	
Art of Asia	AH	141B	Martin	W	II	1:00pm-4:00pm	LH
Worlds in Collision	AH	141E	Villa	W	I	9:00am-12:00 noon	CR
History & Issues of Painting	AH	141/241M	Berkson	Th	III	4:15pm-7:00pm	LH
Art Writing Conference	AH	155/241F				see page 13	
Directed Study	AH	198	TBA			see page 12	
Independent Study	AH	199	TBA			see page 12	

* Lecture and seminar attendance required of all students

Art Global Pile AH 141/241M Crumpler see syllabus

Ceramic Sculpture

Robert Rasmussen, Program Coordinator; Bill Grubaugh, Technician

CE001
**BEGINNING
CERAMIC
SCULPTURE**
3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations. This course may satisfy a requirement in Major Studio or Studio Elective.

CE001/100
**BEGINNING/
FURTHER
CERAMICS:
METHOD, CONTEXT
AND CRITIQUE**
3 UNITS

Ceramic objects from the functional, spiritual, architectural and artistic standpoint have existed both laterally across cultures and vertically through time since before the beginning of civilization and reflect many of the changes and qualities of it users and what they believed. The investigation of ceramics from this viewpoint can provide a form for the analysis and critique of the structures of civilization and the beliefs that it has generated. This class will both focus on the technical methods and procedures for developing personal expression and production in the ceramic arts as well as the historical and social context for how ceramic objects have related to society as both functional items and sculptural expression. Various technical procedures related to construction, glazing, china painting and firing of ceramic work will be demonstrated and assigned. After an initial period of technical instruction an emphasis on those historical relationships of ceramic objects to cultural and historical ideas and change will be examined: The dinner ware of Summerian peasants to the tea service of 18th century European aristocracy and Zen priests to the plates generated as social architecture during the Russian revolution to 50's architectural facades, etc. The principal aims of this class are: to develop a technical proficiency in the ceramic medium and to examine the possibilities for ceramics as a mechanism for social commentary and inquiry as well as for personal expression. You will be asked to read and consider historical and theoretical information: slides, visiting artists and possible field trips will also form part of the class. Some of the work may consist of the contextualization and/or alteration of found or purchased pre-made ceramics.

CE002
**FIGURE
MODELING
IN CLAY**
3 UNITS

Prerequisites: None

This is a foundation course in exploring figurative sculpture. We will be working in clay from the live model, concentrating on gestural information as it relates to three-dimensional form. Most of the work will not be fired. This course may satisfy a requirement in Studio Major or Studio Elective.

CE100
**ADVANCED
SCULPTURE/
CERAMICS**
3 UNITS

Prerequisite: 6 units of Beginning Ceramic Sculpture

More intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work to present for discussion. Independent personal development and experimentation are encouraged. This course may satisfy a requirement in Major Studio or Studio Elective.

CE198
**DIRECTED
STUDY**
1-6 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (see page 12).

CE199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

See Interdepartmental Program for description and prerequisites for all Independent Studies courses (see page 12).

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Ceramic Sculpture	CE	001	Rasmussen	TTH	IV	7:15pm-10:00pm	106
Beginning/Further Ceramics	CE	001/100	Roloff	MW	III	4:15pm-7:00pm	106
Figure Modeling in Clay	CE	002	Nelson	MW	II	1:00pm-4:00pm	106
Advanced Sculpture/Ceramics	CE	100	Rasmussen	TTH	II	1:00pm-4:00pm	106
Directed Study	CE	198	see page 12				
Independent Study	CE	199	see page 12				

Filmmaking

Ernie Gehr, Chair; Rebecca Barten, Office Assistant; Roy Ramsing, Technical Supervisor

*Moving Workshop
Image Workshop*

F001.1
**BEGINNING
FILMMAKING**
3 UNITS

Prerequisite: concurrent enrollment in F40A, Film History.

It is our goal in this one-semester course to introduce the student to the attitudes, the aesthetic background, and essential skills of the artist/filmmaker today. Beginning Filmmaking starts that introduction by immersing the student in several necessary activities: making films, gaining an understanding of the aesthetics of film, and building a knowledge of the historical background of film as art. The class meets with a film artist/teacher twice a week to make and critique student film projects as well as to view and discuss major works in the history of film. The course is planned as a complete foundation experience in the art of the creation of fine art films. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first-year students. In addition, students are required to attend weekly technical workshops for at least the first half of the semester. This course may satisfy a requirement in Major Studio or Studio Elective.

F040A
**FILM HISTORY
FILM AS A PERSONAL
AND SUBVERSIVE ART**
3 UNITS

This course will offer an overview of the history and current practice of using film as a medium for personal expression, whether for aesthetic exploration or as a tool for purposefully undermining (or challenging) cultural conventions and propriety. We will see dozens of films (and a handful of videotapes), analyze a few in depth, and discuss each within its individual context and with regard to the important social and aesthetic issues it suggests. Classes will be conducted on an informal, participatory basis, with a basic lecture framing each session. One of our fundamental concerns will be to examine the phenomenon of film as a public, commonly shared experience or spectacle. Grades will be determined on: attendance, a response journal handed in twice during the semester, and brief reports on 3 (selected from a potential group of 10) outside events. Students will be expected to respect the integrity of class decorum—both in terms of others' responses as well as for the works being exhibited—and will be encouraged to participate.

F100C
**MOTION
GRAPHICS**
3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object—sand, paint, or other materials—"fair game" for the animation process. This course may satisfy a requirement in Major Studio or Studio Elective.

F100D
**AC/DC
PSYCHOTRONIC
TELEPLAYS**
3 UNITS

Utilizing the 8mm video camera, motion picture equipment, film stock, plus computers and cheap effect-simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical mediums as cheaply as possible. Sculpture, painting, music, and photography will hopefully be united, via the buttons on the Camcorder, to produce a work ready for cassette insertion. It's a hands-on workshop with all the toys available at our disposal to create moving pictures for the disposable generation and their mutating offspring. This course may satisfy a requirement in Major Studio or Studio Elective.

F100E
**SOUND
SEMINAR**
3 UNITS

From piccolo to pinna and from disc to DAT, this class will explore the creation, recording, and manipulation of sound. Through hands-on projects, the class will probe the mysteries of the organ of corti, cilia responses and psycho-acoustic phenomena. This course may satisfy a requirement in Major Studio or Studio Elective.

*The usual prerequisites for Further film courses may not apply to these intermedia courses. For information, check with the departmental representative at registration.

*F100I
**IT TAKES TIME
 TO MAKE A
 SALAD**
 BUT IT TAKES TIME TO
 SAY IT TAKES TIME TO
 MAKE A SALAD
 3 UNITS

Prerequisite: Sophomore Standing or above

We will provide an environment for making art in any medium which addresses and extends the concepts of TIME, DURATION, AND SEQUENCE. Light sensitive materials will be emphasized but projects may be done in any appropriate medium. One meeting per week will consist of a studio workshop and one meeting will be reserved for discussion and critique of assigned projects. Field trips to pertinent exhibitions and guest artists will be included during the semester. At the end of the term, each student will present an original project that focuses on some aspect of the subject of the class. This course may satisfy a requirement in Major Studio or Studio Elective.

*F100K
**INTERMEDIATE
 FILMMAKING**
 3 UNITS

Description TBA

F130
**UNDER
 GRADUATE
 TUTORIAL**
 3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

*Interdisciplinary

F140/241N
**FURTHER FILM
 HISTORY/
 TROUBLE IN PARADISE**
 3 UNITS

Description TBA

F150
**VISITING
 ARTIST'S
 WORKSHOP**
 3 UNITS

This course may satisfy a requirement in Major Studio, or Studio Elective.

F198
**DIRECTED
 STUDY**
 1-6 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (see page 12).

F199
**INDEPENDENT
 STUDY**
 12 STUDIO UNITS

See Interdepartmental Program for description and prerequisites for all Independent Studies courses (see page 12).

**SPECIALIZED
 TECHNICAL
 WORKSHOPS**

To assist students in continuing to increase their technical resources throughout their period of study at the Art Institute, the SFAI technical staff offers weekly workshops in a wide variety of practical subjects. First-year film students, particularly film majors, should not schedule another class for this time.

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
First Year Film Moving Image Workshop	F	001.1	Jordan	MW	I	9:00am-12:00 noon	26
		001.2	TBA	TTH	I	9:00am-12:00 noon	8
Film History Film as A Personal And Subversive Art	F	040A	Anker	T	III	4:15pm-7:00pm	8 2H
Motion Graphics	F	100C	Jordan	MW	II	1:00pm-4:00pm	26 ✓
AC/DC Psychotronic Teleplays	F	100D	Kuchar	F	I/II	9:00am-4:00pm	8 ✓
Sound Seminar	F	100E	Ramsing	TTH	IV	7:15pm-10:00pm	26 ✓
It Takes Time to Make a Salad	F	100I	Lipzin	TTH	I	9:00am-12:00 noon	26 ✓
Film Install. Intermediate Filmmaking	F	100K	Hawrysiw TBA	MW	III	4:15pm-7:00pm	8 ✓
Further Projects In the Time Based Arts	F	100L	TBA	T	II	1:00pm-4:00pm	8 Cancelled
Fur History Trouble in Paradise	F	140/241N	Gehr	M TH	IV II	7:30-10 1:00pm-4:00pm	26 ✓
Undergraduate Tutorial	F	130.1	Gehr	T	II	1:00pm-4:00pm	26
	F	130.2	Kuchar	F	III	4:15pm-7:00pm	26
Visiting Artist's Workshop	F	150	Lipman TBA	MW TTH	I III	9-12 4:15pm-7:00pm	26 8
Directed Study	F	198	see page 12				
Independent Study	F	199	see page 12				
Specialized Technical Workshop	F	Tech	Rosenstock	W	III	4:15pm-7:00pm	26

Interdepartmental Program

TBA, Program Coordinator; Mark Johnson, Coordinator of First Year Interdepartmental Core; Fran Gray, Assistant to the Dean

IN001
**FIRST YEAR
INTER-
DEPARTMENTAL
CORE**
3 UNITS

The Interdepartmental Core Program spans the full academic year of Fall and Spring semesters, and consists of seminar discussions, studio workshops, field trips, and other experimental and experiential activities. It will be team-taught by seven regular faculty, and six graduate student teaching assistants. The program is designed to introduce the Interdepartmental Program at SFAI, to encourage interdisciplinary thinking, to expose students to all studio media and facilities on campus, and to provide a foundation in the varied aesthetic, critical and intellectual skills involved in the creative process.

Topics will include both philosophical and visual concepts involved in the development of personal style and artistic vision. Included will be consideration of design, color, representation, abstraction, historical traditions, contemporary theory, varied hands-on studio experience, etc. The goal of the program is to equip the individual to be successful within an art community whose values include personal integrity, growth, rigorous criticism, creativity and risk.

Intensive studio workshops will allow individuals to work in a wide range of media and multi-media, (including film, video, etc.) with materials and technical support provided. Incoming first year students and transfer students who lack extensive art background are strongly encouraged to take this course, which satisfies a Studio Elective requirement.

IN050/150
**ART/PSYCHE/
SPIRIT**
**A WORKSHOP CONFERENCE
ON THE SPIRITUAL IN
CONTEMPORARY ART**
3 UNITS

(see page 13)

IN170A
**THE ARTIST-
TEACHER**
THEORY & PRACTICE
3 UNITS

Prerequisites: 30 Units of Studio Credit

Instructor: Kathryn Reasoner

Enrollment is open to both undergraduate and graduate students by permission of the instructor. Permission must be secured prior to Tuesday, April 26, 1994.

This course is designed to prepare students to become artist-teachers at the elementary school level. The course will make extensive use of guest artists from throughout the Bay Area who are recognized for their work as master artists in the instruction/demonstration of work designed for the elementary classroom. Each student will have hands-on experiences working with children. In addition, the course will cover trends in elementary art education, theories of early childhood learning and cognitive development, and general instructional theories and methods. Students will develop detailed lesson plans for a full semester's class designed for a specific grade level.

This course will serve as a prerequisite for students being art teachers at a San Francisco elementary school for credit during the following semester. Monitoring and evaluation of the student-instructors' on-site performance will be shared by elementary school teachers/administration and the supervising SFAI instructor.

IN192
**AICAD NEW
YORK STUDIO**

12 Units Major or Elective Studio, plus 3 Units Art History or Liberal Arts Humanities Electives, for a total of 15 Units

There are only two places per semester. Students for both fall and spring semesters are selected by competition. Students for Fall 1994 and Spring 1995 will be selected in March 1994. See Student Services for details.

IN196
**UNDER
GRADUATE
INTERNSHIP**
3 UNITS

See the Academic Calendar in this class schedule for application deadline. Internships with off-campus organizations are available for academic credit. Descriptions of available internships are posted in the Student Affairs Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible for internships. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 24 units of internship and/or directed study courses may be applied toward the BFA degree. This course may satisfy a requirement in Major Studio or Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Services Office.

IN198
**DIRECTED
STUDY**
1-6 UNITS

Prerequisite: Junior Standing

Directed Study is for cases where certain courses are required for graduation but are not offered in the student's final semester, etc. It is for upper-division students only. It requires the permission of an Academic Advisor before the student seeks faculty approval. Students must meet with their Directed Study faculty at least three times in the course of the semester in order to certify progress. A mid-term report will be issued to confirm work accomplished to date. Students may not register for more than three units in IN198 in any one semester, for a maximum of 12 units which may be applied to the BFA degree. Directed Study may satisfy a requirement in Major Studio or Studio Elective.

IN199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

Prerequisites: The student must be a second semester sophomore or first semester junior in good standing at the time of application. In addition, the student must have been enrolled at least half-time for one year and completed not less than 30 units at the Art Institute.

Projects of one semester in length to be undertaken during their junior year away from the area will be subject to the approval of a faculty advisor in the student's major department, the Chair of the student's major department, and the Dean of Academic Advising. Such credit will not exceed 12 Studio units. An Art History project may be taken concurrently, for which a separate proposal must be made. Credit for this additional project will not exceed 3 Art History units. The course may be repeated for credit. This course may satisfy a requirement in Major Studio or Studio Elective.

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
First Year Interdepartmental Core	IN	001.1	Johnson, M.	T	III/IV	4:15pm-10:00pm	13/14
First Year Interdepartmental Core	IN	001.2	Johnson, M.	TH	III/IV	4:15pm-10:00pm	13
Art/Psyche/Spirit	IN	050/150	see page 13				
Interdepartmental Seminar	IN	150	TBA	TBA	TBA		Cancelled
The Artist-Teacher —Theory & Practice	IN	170A	Reasoner	M	II	1:00pm-4:00pm	CR
Study Abroad	IN	190	TBA	TBA	TBA		
AICAD New York Studio	IN	192					
Undergraduate Internship Study	IN	196/296	Reasoner	TBA	TBA	TBA	(group meeting September 12 at 11:00am, room 101)
Directed Study	IN	198	see page 12				

Conferences

1994 AUGUST CONFERENCE SERIES

AUGUST 1 - 20

The San Francisco Art Institute has been presenting summer conferences dealing with aspects of contemporary art and culture for nearly ten years. These intensive seminars and related public programs provide one of the most vital arenas in the United States for exploration and dialogue. This summer three special classes and conferences will be scheduled at the San Francisco Art Institute.

The 1994 August Conferences Include:

AH155/241 ART WRITING CONFERENCE 3 UNITS

August 5 - 12
McMillan Conference Room

Faculty: Bill Berkson, with guests Maria Porges, Robert Atkins, Janeen Antoine, David Bonetti, Thomas McEvilley, and Gay Morris

Prerequisite: One year of college art history or theory.

Now in its eighth year, this conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work with leading art professionals in a program led by noted poet and critic Bill Berkson. The conference provides an intensive forum for the discussion of the issues which influence art criticism in today's art world and includes both lectures by guests and hands-on writing workshops. Participants should plan to bring something written or visual to share on the first day.

The schedule of seminars and lectures will include:

I. Issues of Art Criticism

II. Criticism as Seeing and Writing

III. Special Events

Class meets Saturday, August 6 and Monday through Friday August 8-12 from 9:00 am-12:00 noon and 1:00pm-4:00pm

Reception for Conference participants: Friday, August 5th, 5:30pm-7:00 pm., Diego Rivera Gallery, SFAI (site tentative)

Keynote Lecture: Thomas McEvilley Friday, August 5th, 7:30pm, Lecture Hall

Panel Discussion: (Un) Civil War, Queer Art, Criticism and Theory Monday, August 8th, 7:30pm, Lecture Hall

Guest faculty: Thomas McEvilley has been a Contributing Editor to ArtForum since 1982 and was the recipient of the College Art

Association's Distinguished Critic Award in 1993. Mr. McEvilley is the author of a number of books on contemporary art, including *The Exile's Return: Redefining Painting for the Post-Modern Age*, *Art and Otherness: The Crisis of Cultural Identity*, as well as works on Yves Klein, Pat Steir, Mel Chin and Thornton Dial, among others. Mr. McEvilley teaches Art History at Rice University.

Robert Atkins is an artist, art critic and columnist for the Village Voice. He is the author of *ArtSpoke* and *ArtSpeak*, in addition to the forthcoming *The Gay & Lesbian Looker: Queer Art Since Stonewall* (1994).

Janeen Antoine is the Executive Director of American Indian Contemporary Arts and a contributor to ArtWeek.

David Bonetti is art critic for the San Francisco Examiner.

Gay Morris is S.F. correspondent for Art in America and has written on art and dance for The New York Times, ArtNews, and The International Herald Tribune, among others. She is currently involved in editing the forthcoming *Postmodern Essays in Dance* (1995).

Maria Porges is active as a writer, artist and critic. She has contributed essays and reviews to regional and national art magazines including ArtForum, Art Issues, Sculpture, ArtWeek, Visions and American Craft.

Participants in the Art Writing Conference can earn 3 units of college credit. This course may satisfy SFAI undergraduate requirements in Humanities Elective or Art History, Theory and Criticism.

Individuals may enroll in the Art Writing Conference on a non-credit, space-available basis after July 1st for a tuition of \$800.

IN050/150 ART/PSYCHE/ SPIRIT A WORKSHOP CONFERENCE ON THE SPIRITUAL IN CONTEMPORARY ART 3 UNITS

Prerequisite: None

Faculty: Karen Malik and Fred Martin

August 8-14

This seven day course explores the psychological and spiritual dimensions of the art process. Designed as both studio exploration and transpersonal retreat, the course will survey the main spiritual traditions of Asia and the West, their techniques for psychic transformation and the art that was a part of their spiritual work, while reviewing 20th century concepts of mind/body/spirit relationships and their relevance for 21st century art.

Academic work will be combined with critiques of student work from the aesthetic, psychological and spiritual perspectives presented in class. Direct studio work will culminate in a "Transpersonal Access" week-end retreat. Students registering for credit will be additionally responsible for two papers: a research paper on the main tenets and their artistic expression of one of the spiritual traditions introduced in class (7-10 pages), and an essay on Mind, Body, Spirit and the Individual and Society in the student's own words (5-7 pages) due September 30, 1994.

The course will meet Monday, August 8 through Friday, August 12 from 9-noon and 1-4pm in Studio 13, 7-10pm in the Conference Room. The overnight retreat will be Friday evening through Sunday, August 14.

Instructors:

Karen Malik, a widely experienced spiritual teacher with a thorough background in biofeedback work, has served for many years as a trainer with the Monroe Institute of Applied Sciences. Ms. Malik holds the MFCC, and is in private practice in San Francisco and Mill Valley.

Fred Martin has been exploring and teaching in the archetypal aspect of both contemporary and historical art from all cultures for many years, both through his art history survey courses at SFAI and through his own art and writing.

Participants in this conference can earn three units of college credit. This course may satisfy SFAI requirements in Studio elective or Letters and Science elective.

IMPORTANT: Please note that there is a \$150.00 non-refundable housing fee for room and board which must be paid to the SFAI Cashier by all students before July 1st in order to hold a reservation in the class.

Individuals may enroll in the Art, Psyche, Spirit Conference on a non-credit, space available basis for a tuition of \$800 plus the housing fee after June 15. Anyone wishing to place a preliminary non-credit space reservation should call SFAI Extension Program 749-4554.

CONFERENCES (see descriptions for program details)

Course	Dept	Course #	Faculty	Day	Dates	Location
Art Writing Conference	AH	155/241F	Berkson/Guests	F-S/M-F	August 5, 6-12	LH/CR
Art/Psyche/Spirit	IN	50/150	Martin/Malik	M-Sun	August 8-14	
Culture of the White Mountain Apache	LS	150F	M. Johnson/ E. Burnam/ R. Lupe		August 1-20	SFAI/Arizona

Global Pr. AH141/241N Crampin

LS150F
**THE CULTURE OF THE
WHITE
MOUNTAIN
APACHE**
3 UNITS

August 1- 20

Faculty , Collaborative Organizers:
Edward Burnam and Rupert Lupe
(Apache educational leader), with
Chumash/Apache community
Elders, community leaders, cultural
activists and traditional crafts peo-
ple. Members of the San Francisco
urban Indian community will also be
involved as presenters.

Enrollment is limited; early registra-
tion is advised.

Prerequisites: See notes below.

This course will guide participants
through three weeks of art, study
and travel towards achieving a more
authentic interpretation of
American Indian knowledge from a
distinct culture. The program is de-
signed to involve both Indian and
non Indian students, combining vi-
sual and cultural elements to ex-
plore traditional Apache mythology
as a guide to contemporary Apache
culture. It is hoped that participants
will gain a better understanding of
themselves and their own commu-
nities through engagement with
this Indian community and their way
of life.

We will begin with a week in San
Francisco of evening presentations,
reading and discussion to review the
historical and contemporary condi-
tions of the Apache people. Two
weeks will be spent in travel and liv-
ing on the reservation to allow stu-
dents to gather information on loca-
tion. Daily social interaction within
the community will provide partici-
pants an opportunity to explore
their own responses to the commu-
nal orientation of the tribe. Students
will be assigned final projects to be
completed following the return to
San Francisco which express their in-
dividual experience and analysis.

Itinerary: We will travel by car, visiting
the Chumash near Santa Barbara en
route. Arriving in Phoenix, the class
will be hosted at the Heard Museum,
with opportunities for side visits
from Tucson to the Saguaro
Monument and San Xavier Mission
for basket and jewelry making
demonstrations. At White River
Reservation at Fort Apache, the
group will camp in traditional wicki-
ups as guests of the tribe. We will
tour the reservation, draw at the an-
cient Anasazi ruins at Knishba, and
meet with tribal elders and medicine
people. Also planned are trips to the
nearby traditional village of Ciibique,
and hiking and horse packing to a
high mountain meadow to view wild
horses and elk. The visit will culmi-
nate in the Sunrise Ceremony and
Dance. After leaving White River the
group will be free to visit the Hopi
mesas in northern Arizona on the
return to San Francisco.

IMPORTANT: An application and de-
tailed information packet are avail-
able through the Office of Extension
and Summer Programs, (749-4554.)
Completion of the application form
and interview with the organizers
are required for enrollment. This
screening process is absolutely nec-
essary because of the sensitive na-
ture of going into an American
Indian community. Prospective stu-
dents must have a genuine interest
in the authentic cultural introspec-
tion of the American Indian people,
specifically, the White River Apache.

TUITION AND COSTS

Tuition for this 3-unit course is
\$1620. Students will be additionally
responsible for the cost of auto
travel as well as food and accomoda-
tions en route (estimated at \$200).
There will be a fee for common food
and other necessities. Every effort
will be made to assist participants
with pooling resources to keep costs
to a minimum. See Tuition and Fees
for more information. Three units of
credit for this class may be applied
toward either the Summer or Fall
semester 1994 in either the studio
or academic area.

**TUITION
AND FEES**

TUITION FOR
CONFERENCES IS
\$540 PER UNIT.
AUGUST CONFERENCES

Early registration is encouraged as
these fill early. Tuition is due in full
by Friday, July 29, 1994.

There will be no tuition refunds for
withdrawals after this date.

NOTE: The \$150 housing fee for the
Art, Psyche, Spirit conference is due
by July 1st. This fee is non-refund-
able and must be collected to hold
the group reservation at the
Headlands Institute.

Non-Credit Registration for August
Conferences: \$800

Letters & Science

Ray Mondini, Chair; Dianne Jones, Assistant

LS001A MEDITERRANEAN CIVILIZATIONS

3 UNITS

Satisfies History of Western Civilizations requirement

Introductory study of major historical events in the Near East, Africa and Southern Europe. The course meets twice weekly, first in a team-taught lecture format, and second in small discussion-group seminars. This course provides the background for LS010A/B, Methodologies of Modernism, and may satisfy a requirement in Letters and Science.

LS010A METHODOLOGIES OF MODERNISM

3 UNITS

An examination of twentieth-century cultural history emphasizing the relationship between the visual arts and systems of critical inquiry including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism. Primary texts from the fields of science, psychology, philosophy, socioeconomics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close examination of literary, scientific, philosophical, and art-historical texts in correlation with lecture material. This course is a Letters and Science residency requirement for graduation and must be taken sequentially. LS010A is offered in the fall and is prerequisite to LS010B in the Spring.

LS020A SEMINARS IN MYTH, LANGUAGE AND CULTURE

Emphasis on discussion and writing. A consideration of the ways in which language shapes human experience. This is a required course and fulfills one semester of the two semester English requirement.

LS021 BEGINNING CREATIVE WRITING

3 UNITS

Prerequisite: 3 semester units in English Composition or English for Fine Arts

Designed for students interested in the written word as a tool for the presentation of films, videos, performances, photo-essays, and short stories. In-depth individual projects in both fiction and nonfiction are included. This course may satisfy a requirement in English or Letters and Science Elective.

LS022/222 ENGLISH FOR FINE ARTS

6 UNITS

A skills course in fine-arts language designed for foreign students and emphasizing critical, theoretical, and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. This course may satisfy a requirement in English, Letters and Science Elective, or Studio Elective.

LS120B PROFESSIONAL WRITING FOR ARTISTS

3 UNITS

Prerequisite: 3 semester units in English Composition or Western Civilization.

This course will focus on the writing skills necessary to survive and succeed in the art world. This will include proposal writing for exhibitions, projects and grants, and critical writing. The course will be conducted workshop-style with emphasis on the writing process, including drafting, editing, and revising. Students will share their work and offer each other constructive criticism.

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
LECTURE* Mediterranean Civilizations	LS	001A	Levitin/ TBA/ Mondini	T		9:00am-10:30am	LH
SEMINAR* Mediterranean Civilizations	LS	001A.1 001A.2 001A.3 001A.4	Levitin TBA Mondini Levitin	T T T TH		10:30am-12:00 noon 10:30am-12:00 noon 10:30am-12:00 noon 10:30am-12:00 noon	LH 20A CR CR
LECTURE* Methodologies of Modernism	LS	010A	TBA/ Levitin/ Mondini	F		9:00am-10:30am	LH
SEMINAR* Methodologies of Modernism	LS	010A.1 010A.2 010A.3 010A.4 010A.5 010A.6 010A.7 010A.8	Levitin TBA Mondini Levitin TBA Mondini Levitin Levitin	F F F F F F F F		11:00am-12:30pm 11:00am-12:30pm 11:00am-12:30pm 1:30pm-3:00pm 1:30pm-3:00pm 1:30pm-3:00pm 3:00pm-4:30pm 4:00pm-5:30pm	20B 20A CR 20B 20A CR CR 20B
*LECTURE AND SEMINAR ATTENDANCE REQUIRED OF ALL STUDENTS							
Seminars in Myth, Language & Culture	LS	020A.1 020A.2 020A.3 020A.4	Chandler Beames TBA Morrison, S.	TTH TTH TTH TTH		10:30am-12:00 noon 9:00am-10:30am 1:00pm-2:30pm 2:30pm-4:00pm	20B 20B 20B 20B
Beginning Creative Writing	LS	021	Fiscus	W	II	1:00pm-4:00pm	CR
English for Fine Arts	LS	022/222.1 022/222.2	Cinnater Cinnater	TTH TTH		9:00am-10:30am 10:30am-12:00 noon	101 101
Professional Writing	LS	120B	Morrison, S.	TTH		4:15pm-5:45pm	CR
Undergraduate Tutorial	LS	130	Levitin	T		1:00pm-4:00pm	101
Biological Consequences of Modern Technology	LS	140G	Bunnell	W	II	1:00pm-4:00pm	LH
The Cultures of Africa	LS	150D	Crumpler	TH	I	9:00am-12:00noon	LH
Culture of the White Mountain Apache	LS	150F	see page 14				
Directed Study	LS	198	see page 12				

LS130
**UNDER
 GRADUATE
 TUTORIALS**
 3 UNITS

Prerequisite: Junior Standing

Undergraduate tutorials are available on a non-departmental basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Students may register for no more than one tutorial per semester. These non-departmental tutorials may satisfy a Liberal Arts Elective requirement.

LS140G
**BIOLOGICAL
 CONSEQUENCES
 OF MODERN TECHNOLOGY**
 3 UNITS

This course will consider the biological repercussions and consequences of historical, present, and emerging technologies in their biological, sociological, and ecological contexts. We will study numerous case histories of applied technology in order to understand the underlying principles involved. Toxicology for artists will also be included. The aim of this course is to help the student to be able to make informed technological choices at the individual and societal levels.

LS150D
**THE CULTURES
 OF AFRICA:
 ART, MYTH, AND RELIGION**
 3 UNITS

The study of the arts of Africa will be broadened by introducing the philosophies, religions, and histories of Africa. A better understanding of the multi-dimensional character of the arts themselves will be provided by investigating the unique aesthetic structures and humanist systems of which the arts of Africa are a part. For example, Egypt, Yoruba and more recent Christian tenets or influences are evident in the forms of African art. This course may satisfy a Letters and Science requirement in Non-Western/Cultural History.

LS150F
**THE CULTURE OF
 THE WHITE
 MOUNTAIN
 APACHE**
 3 UNITS

(see page 14).

LS198
**DIRECTED
 STUDY**
 1-6 UNITS

See Interdepartmental Program for course description and prerequisites (see page 12).

New Genres

Sharon Grace, Chair; Kris Force, Department Manager

*NG001
**BEGINNING
NEW GENRES**
3 UNITS

Students will participate in a rigorous schedule of in-class performance, video, and installation work as well as regular out-of-class assignments. This involves development of skills in looking at work critically and engaging in a continuing dialogue related to critical issues. The course is designed to provide a tight structure within which students can expand their own ideas about time-based art and object-making and begin building a strong personal art vocabulary. Students will learn basic video production techniques. This course may satisfy a requirement in Major Studio, Studio Elective.

NG012
**TECHNICAL
CLASS**

This class will concentrate on technical use of equipment within the New Genre facility. With a practical, "how to" approach students will learn all aspects of video production and post-production, audio production, and desktop publishing.

NG040
**ISSUES AND
CONTEMPORARY
ARTISTS**
3 UNITS

Prerequisite: None

An overview of contemporary issues around the development of conceptual art (performance, installation, video, body art, etc..) from origins to the present. This course may satisfy a requirement in Major or Elective Art History.

NG100
**FURTHER
NEW GENRES**
3 UNITS

Prerequisite: NG001 or the permission of the instructor or Department Chair. Continued work with regular and guest faculty

The usual prerequisites for Further work in New Genres may not apply to this course. Check with the departmental representative at registration. This course may satisfy a requirement in Major Studio or Studio Elective.

NG101
**VISITING
ARTISTS STUDIO**
3 UNITS

Prerequisite: NG001 or the permission of the instructor or Department Chair.

An advanced studio class taught by visiting artists. The curriculum changes according to the interests of the visitors.

NG140
INSTALLATION
3 UNITS

Prerequisites: none. Open to all students in all media.

Installation: Landscape will explore "on site" and by direct observation of nature. Assignments and discussion will concentrate on heightening the senses to see the bone, muscle, entrails and breath of a landscape and to convert that experience into a displacement to another site (gallery) via installation format. Personal expression and the self will be examined through the structures, rhythms, sounds, textures, drama and solitude of nature. Students will spend five days based near Donner Summit, visiting sites including the Nevada desert and high plains, Sierra peaks and snow fields, Reno's neon and Southern Pacific's tunnels. The fee will include all lodging and meals (except one) for the five day "on site" period. During the second or "displacement" week, students will develop, edit, expand and isolate their previous week's experiences into installations for a final exhibition and critical dialogue. This latter activity will take place at the San Francisco Art Institute. Students may work in any media familiar to them or experiment with media suggested by the landscape, by conceptual thinking, or by the exchange of ideas and bedtime stories. Site: Homebase is a private lodge near Donner Summit (elevation 7000') in Soda Springs, CA. To bring: Tools of your trade; film, tape, paint, brushes, zinc plates...a drawing pad and B&W and color instruments. Sleeping bag, towel, swimming suit, suntan lotion, dark glasses, hiking shoes, toiletries. Optional: fishing pole, bag of tricks. This course satisfies Major Studio Elective or General Studio Elective.

NG150
**UNDER
GRADUATE
SEMINAR**
3 UNITS

This course will involve dialogues between intermediate and advanced students and the instructor, aimed at defining and refining students' personal artistic territory. Group critiques may regularly occur.

NG170
**INSTALLATION
LANDSCAPE**
3 UNITS

August 22 - September 2

Prerequisite: Permission of the instructor.

Part of this course will be devoted to work "on site" in the Napa Valley, installing an underground chapel at a public art preserve, gathering and laying stones for a floor and installing a 27 channel video-stained-glass-window will be included. The remainder of the course will involve siting installations of your own work in any media in the right place at the right time. The course will conclude with a three day Sierra holiday. Maximum enrollment: 12 students.

NG171D
**WRITING
PRIVATE**
3 UNITS

This course will lead to the production of a 24 page magazine in which each student will get one page. Class limited to 20 students and by permission of instructor only. Artist/designer Rex Ray will work with the class in the design and production of this project.

NG182
**INTERMEDIA/
INSTALLATION**
3 UNITS

Prerequisite: NG001 or the permission of the instructor or Department Chair.

This interdisciplinary studio course provides an environment that supports each student in the development and refinement of their specific art practices. This course crosses the boundaries between time-based forms of video, film, and performance to include sculpture, painting, photography, print media, and installation. For many artists the body has become the primary signifier or staging ground to explore issues of gender, ethnicity, and sexuality. Others have focused on technoculture, and interrogations of political systems of control and domination. Some select to work with site-specific approaches in relation to architecture and landscape. Within this wide range of issues and practices, students will participate in critical debate and dialogue. The final project will be a public exhibition of student works to take place in mid December, 1994. This course may satisfy a requirement in Major Studio or Studio Elective. Class is limited to 15 students.

NG198
**DIRECTED
STUDY**
1-6 UNITS

See Interdepartmental Program for course description (see page 12).

NG199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

See Interdepartmental Program for course description (see page 12).

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning New Genres	NG	001.1 1.2	Labat Hall	MW	II III	1:00pm-4:00pm 4:15-7	10 10
Tech Class	NG	012	Force	M	III	4:15pm-7:00pm	9
Issues and Contemporary Artists	NG	040	Labat	W	III	4:15pm-7:00pm	LH
Further New Genres	NG	100	JBA Labat	MW	II I	1:00pm-4:00pm	10
Visiting Artists Studio	NG	101	JBA Winnert	MW	II	1:00pm-4:00pm	9
Installation	NG	140	Kos	F		10:00am-5:00pm	10
Undergraduate Seminar	NG	150	Hall	T	I	9:00am-12:00 noon	10
Landscape	NG	170	Kos	August 22-September 2			
Writing Private	NG	171D	Acker	TTH	IV	7:15pm-10:00pm	CR
Intermedia/Installation	NG	182	Grace	TTH	II	1:00pm-4:00pm	9
Directed Study	NG	198	see page 12				
Independent Study	NG	199	see page 12				

Painting/Drawing

TBA, Department Chair; David Tangney, Department Manager

PA001 BEGINNING DRAWING

3 UNITS

Introduction to traditional materials, techniques, and subject matter. Striving for a balance between form and content, the course synthesizes studies of composition, representation, and techniques with creative thought. The pursuit and development of personal, symbolic mark-making are encouraged. Because good drawing results from serious study, constancy of effort, and an open, probing attitude, the course is designed to integrate the understanding of essential principles with the development of basic skills. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA001/100 BEGINNING/ FURTHER DRAWING

3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA001 and PA100 for further information. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA020 BEGINNING PAINTING

3 UNITS

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the setup, and the imagination. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Drawing	PA	001/100.5	Klein	MW	I	9:00am-12:00 noon	14
	PA	001.2	Morgan	MW	II	1:00pm-4:00pm	13
Beginning/ Further Drawing	PA	001/100.1	Williams	MW	II	1:00pm-4:00pm	14
	PA	001/100.2	Hatofsky	TTH	II	1:00pm-4:00pm	13
	PA	001/100.3	Tchakalian	TTH	II	1:00pm-4:00pm	14
	PA	001/100.4	McGaw	TTH	I	9:00am-12:00 noon	13
Beginning Painting	PA	020.1	Villa	MW	II	1:00pm-4:00pm	117
	PA	020.2	TBA Williams	MW	III	4:15pm-7:00pm	117
Beginning/ Further Painting	PA	020/120.1	Klein	W	II/III	1:00pm-7:00pm	116
	PA	020/120.2	Akowie	TTH	III	4:15pm-7:00pm	114
	PA	020/120.3	Crumpler	TTH	II	1:00pm-4:00pm	114
	PA	020/120.4	Hatofsky	TTH	I	9:00am-12:00 noon	116
	PA	020/120.5	Brooke	TH	III/IV	4:15pm-10:00pm	115
	PA	020/120.6	Morgan	MW	I	9:00am-12:00 noon	114
	PA	020/120.7	McGaw	TTH	IV	7:15pm-10:00pm	115
Spray Painting	PA	021/121	Akowie	TTH	II	1:00pm-4:00pm	SR
Further Drawing	PA	100.1	Tchakalian	F	I/II	10:00am-4:00pm	13
	PA	100.2	Lamanet	MW	I	9:00am-12:00 noon	13
Further Painting	PA	120.05	McGaw	TTH	II		115
	*PA	120.01	Carter	MW	I	9:00am-12:00 noon	116
	PA	120.02	Vasquez	TTH	I	9:00am-12:00 noon	114
	PA	120.03	PiJoan	W	II/III	1:00pm-7:00pm	116
	PA	120.07	Villa	MW	III	4:15pm-7:00pm	114
	PA	120.08	Mejdrakoff	MW	II	1:00pm-4:00pm	114
Advanced Painting Workshop	PA	120W	Tangney	Sat		9:30am-12:30pm	114
			(registration for PA120W is through Extension)				
Temporal Public Art Seminar	PA	124	Anno	M	II	1:00pm-4:00pm	115
Color! not FR	PA	125	PiJoan	M	II/III	1:00pm-7:00pm	116
Undergraduate Tutorial	PA	130.1	Akowie	T	I	9:00am-12:00 noon	PA
	PA	130.2	Williams	W	I	9:00am-12:00 noon	PA
	PA	130.3	Anno	TH	IV	7:15pm-10:00 pm	PA
History & Issues of Painting	AH	141/241M	Berkson	T	III	4:15pm-7:00pm	LH
Undergraduate Studio Seminar	PA	150.1	PiJoan	W	IV	7:15pm-10:00pm	13
	PA	150.2	Tchakalian	T	III	4:15pm-7:00pm	13
Directed Study	PA	198	see page 12				
Independent Study	PA	199	see page 12				

PA020/120
**BEGINNING/
FURTHER
PAINTING**

3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See Course Descriptions for PA020 and PA120 for further information. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA021/121
**SPRAY
PAINTING**

3 UNITS

This class is open to both beginning and further students. Course provides background in airbrush and spray-gun techniques including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, frequent and elaborate demonstrations, and presentation of color theory are included. Equipment is provided. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PA100
**FURTHER
DRAWING**

3 UNITS

Prerequisite: 6 units in Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. As in all Further courses, major emphasis is on cultivation of individual attitudes and ideas. This course may satisfy a requirement in Major Studio or Studio Elective.

PA120
**FURTHER
PAINTING**

3 UNITS

Prerequisite: 6 semester units in Beginning Painting

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns. This course may satisfy a requirement in Major Studio or Studio Elective.

Note: PA120.0/ is interdisciplinary in focus.

PA120W
**SATURDAY
PAINTING
WORKSHOP**

1 UNIT

This one-unit Saturday course combines intermediate and further students. The emphasis of the course depends on the individual student's level of development. This course may satisfy a requirement in Major Studio or Studio Elective. (**Register through the extension program for this course.**)

PA124
**TEMPORAL
PUBLIC ART
SEMINAR**

3 UNITS

The year 2000 is just around the corner. An urgency to examine new possibilities for the existence of art in America has emerged. Painters and objectmakers have a pivotal role to play in this dialogue. Along with learning the language of painting, this class will discover new contexts for the making of this ancient art form. You will be asked to create public and private temporal works that are an extension of the work you are already involved in.

PA125
COLOR!

3 UNITS

*Prerequisites:
1 college level drawing course required
1 college level painting course recommended*

This all day course offers a mixture of:

1. A sequence of short directed projects designed to develop and refine awareness of color relationships.
2. Sustained, self-directed, in-class projects working towards a personal exploration of the meaning of color.

There will be regular presentations explaining the history, theory and experiential aspects of color. Regular attendance is paramount.

PA130
**UNDER
GRADUATE
TUTORIAL**

3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of painting to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

AH141/241M
**HISTORY &
ISSUES OF
PAINTING**

3 UNITS

(see page 8).

PA150
**UNDER
GRADUATE
STUDIO
SEMINAR**

3 UNITS

Prerequisite: permission of Department Chair

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. This course may satisfy a requirement in Major Studio or Studio Elective.

PA198
**DIRECTED
STUDY**

1-6 UNITS

See Interdepartmental Program for course description and prerequisites (see page 12).

PA199
**INDEPENDENT
STUDY**

12 STUDIO UNITS

See Interdepartmental Program for course description and prerequisites (see page 12).

Photography

TBA, Department Chair; Dona Lantz, Department Manager

PH001A BEGINNING PHOTOGRAPHY 3 UNITS

Note: This course is the prerequisite to all other courses in the Photo Department.

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH001A requirement may do so by taking a written test of the course content and presenting of a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the faculty, a determination will be made as to whether or not the Beginning Photography course may be waived. This course may satisfy a requirement in Major Studio, Studio Elective or Studio Breadth.

PH040 HISTORY OF PHOTOGRAPHY 3 UNITS

A survey of the technological and aesthetic evolution of the medium with special emphasis on the social impact of photography over the past century and a half. The course is taught by a resident faculty member and guest lecturers chosen for their eminence as historians, scholars, curators and artists. This course may satisfy a requirement in Major or Elective Art History.

PHOTO CORE

Photo Course numbers "50," the photo core. These courses are prerequisite to all further photo courses.

PH050 UNDERSTANDING PHOTOGRAPHS 3 UNITS

Prerequisite: PH001A or equivalent

An intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussion of historical and contemporary work. This course may satisfy a Major Studio or Studio Elective requirement.

PH051 CULTURE AND DOCUMENT 3 UNITS

Prerequisite: PH001A or equivalent

Students will examine personal and cultural beliefs and values as they are expressed and represented in photography. There will be an exploration of dominant cultural conventions in mass media, advertising, and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of his or her own design throughout the semester. This course may satisfy a requirement in Major Studio or Studio Elective.

PH054 COLOR 3 UNITS

Prerequisite: PH001A or equivalent

Introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis and practice is on negative printing, with demonstrations given of prints from positives/Cibachrome. Assignments in the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class. This course may satisfy a requirement in Major Studio or Studio Elective.

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	
Beginning Photography	PH	001A.1	Jones	MW	I	9:00am-12:00 noon	20A/16	18
	PH	001A.2	Fulton	TTH	I	9:00am-12:00 noon	16/20A	18
History of Photography	PH	040	Louie	TH	I	9:00am-12:00 noon	16	no limit
Understanding Photographs	PH	050.1	TBA	MW	IV	1:00pm-4:00pm	20A/16	18
	PH	050.2	TBA	TTH	III	4:15pm-7:00pm	20A	18
Culture and Document	PH	051	TBA	MW	III	4:15pm-7:00pm	16/20A	18
Color	PH	054	Fulton	TTH	II	1:00pm-4:00pm	20A	18
Tech Workshops	PH	057	TBA	W	III	4:15pm-7:00pm	16/Lab	10
Materials/Methods	PH	058	Lantz	T	III	4:15pm-7:00pm	16/Lab	10
Photography in Cultural & Social Institutions	PH	100A	Jones	MW	II	1:00pm-4:00pm	PSR	18
Further Photography —Special Projects	PH	100B.1	Fulton	W	II	1:00pm-4:00pm	20A	10
		100B.2	Louie	TTH	III	4:15pm-7:00pm	PSR/CR	10
Advanced Photography	PH	100Z	TBA	MW	IV	7:15pm-10:00pm	20A/16	18
Further Photography	PH	101C	TBA	TBA	TBA	TBA		10
Undergraduate Tutorial	PH	130	Lantz	TH	III	4:15pm-7:00pm	PSR	10
Visiting Artist	PH	131/231	TBA	F	I	9:00am-12:00 noon	16	10
Further Photography —Strategies of Presentation	PH	180	TBA	TTH	IV	7:15pm-10:00pm	16/20A	18
Directed Study	PH	198	see page12					
Independent Study	PH	199	see page12					

PH057
**TECH
 WORKSHOPS**
 3 sequential 5-week workshops
MURALS
 1 UNIT

Prerequisite: PH001A or equivalent.

In this class students will explore scale as a means to affect the content of their imagery as well as in installation and presentation. Students class time will include lab demonstrations, slide presentations and critiques. Students must provide their own mural paper by the 2nd week of class. Students are expected to complete a finished piece that incorporates large scale images. Beginning photography prerequisite. This course may satisfy a requirement in Major Studio or Studio Elective.

**TECH
 WORKSHOP
 BOOKMAKING**
 1 UNIT

Description TBA

**TECH
 WORKSHOP
 LIGHTING**
 1UNIT

Description TBA

PH058
**METHODS AND
 MATERIALS**
 3 UNITS

A core class which covers advanced black and white techniques. Topics and processes include further film exposure and development techniques.

**FURTHER
 PHOTOGRAPHY**

100 SERIES COURSES

PREREQUISITES FOR ALL FURTHER PHOTOGRAPHY COURSES: 15 Units of Photography including PH1A (3 units) and 12 units from Photography 50 through 56. Our Photography faculty represents most of the major currents in fine art photography as practiced today, and the student is encouraged to enroll in Further Photo courses with faculty according to the student's own interest. Because each faculty member teaches out of the wealth and individuality of her or his own experience, each will structure the course and select content differently with the goal of conveying to the student those ideas that the individual faculty considers to be appropriate to the student's needs and state of development. The following PH100 courses are those offered during the Fall 1994 semester.

PH100A
**PHOTOGRAPHY
 IN CULTURAL AND
 SOCIAL INSTITUTIONS**
 3 UNITS

Prerequisite: See PH100 above

Arrangements are made with six to eight cultural and social institutions so that students may choose one or more areas to photograph during the semester. Most of the classes will consist of work in these institutions. However, review of the work in progress will be frequent. The results of the work will be used in three ways: 1) for the student, 2) for the institution, and 3) for a possible archive. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100B
**FURTHER
 PHOTOGRAPHY
 SPECIAL PROJECTS**
 3 UNITS

Individual meetings. Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and their goals for the semester. This course may satisfy a requirement in Major Studio or Studio Elective.

PH100Z
**ADVANCED
 PHOTO**
 3 UNITS

Description TBA

PH130
**UNDER
 GRADUATE
 TUTORIAL**
 3 UNITS

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of photography to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Tutorials may satisfy a requirement in Major Studio or Studio Elective.

PH131/231
VISITING ARTIST
 3 UNITS

This course may satisfy a requirement in Major Studio (Photography) or Studio Elective.

PH180
**FURTHER
 PHOTO:
 STRATEGIES OF
 PRESENTATION**
 3 UNITS

This course enables students to develop a working method to evaluate the most appropriate way and forms to present their work. This includes the problems of collecting, editing, and arranging their work with the intent of presenting a series in an exhibition, publication, or portfolio. It also includes revisioning one's work toward hybrid possibilities of installation, performance, or inter-media forms. This course may satisfy a requirement for studio elective. This course is required for all majors.

PH198
**DIRECTED
 STUDY**
 1-6 UNITS

See Interdepartmental Program for description and prerequisites for all Directed Study courses (see page 12).

PH199
**INDEPENDENT
 STUDY**

12 STUDIO UNITS

See Interdepartmental Program for course description (see page 12).

Printmaking

TBA, Chair; Victoria Cameron, Department Manager

PR001/101
**BEGINNING/
FURTHER
SILKSCREEN**
3 UNITS

Prerequisite for PR001: none; prerequisite for PR101: successful completion of beginning courses in at least two different print-making media

PR001 covers the basic techniques of screen printing: Monoprints, hand-cut paper and lacquer stencils, wax and glue resists, and photostencils. Building and stretching screens, as well as darkroom work with the copy camera, enlarger, and Kodalith film, are demonstrated. Instruction includes registration for multicolor printing and approaches to the printing, handling, and signing of editions. The basic emphasis is placed on students' individual direction and commitment. PR101 provides students with more extensive work in screen printing, with review of basic techniques and an overall emphasis on personal growth through individual image-making and group interaction. Of primary concern is evidence of a maturing statement on the part of each student. This course may satisfy a requirement in Major Studio, Studio Breadth, or Elective Studio.

PR002
**BEGINNING
ETCHING**
3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through print-making. Various methods of making plates—hard and soft ground, drypoint mezzotint, sugar lift, aquatint, and embossment—are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PR003/103
**BEGINNING/
FURTHER
PHOTO-
PRINTMAKING**
3 UNITS

Foundation in the theory and practice of photo-print-making—including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images. Print-studio instruction emphasizes the practical concerns of lithography, etching, silkscreen, and relief printing. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

PR004
**BEGINNING
LITHOGRAPHY**
3 UNITS

A course intended for students with no knowledge of lithographic image-making. Exploration of the image using stone or metal plates forms the essential basis of this course. Principles of "ideas" and how to develop them through the use of lithographic tools, materials, chemistry and processes are covered. Emphasis is placed on students' individual points of view and their visual realizations. Techniques of photolithography and multicolor printing, as well as use of materials and how they affect the image, are demonstrated. Information on general shop procedures and special techniques encourages students to expand their imagery. Critiques and general discussions are scheduled as appropriate. Students are expected to work outside class time. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning/ Further Silkscreen	PR	001/101	Smith	MW	I	9:00am-12:00 noon	1
Beginning Etching	PR	002	Thomas	TTH	I	9:00am-12:00 noon	2
Beginning Photo-Printmaking	PR	003/103	Graf	TTH	I	9:00am-12:00 noon	3
Beginning Lithography	PR	004	Kluge	MW	I	9:00am-12:00 noon	4
Further Etching	PR	102	Graf	T	III	4:15pm-7:00pm	2
Further Lithography	PR	104	Kluge	W	II	1:00pm-4:00pm	4
Beginning Relief Printing	PR	107	Graf	TTH	II	1:00pm-4:00pm	1-4
Drawing	PR	151	Smith	MW	II	1:00pm-4:00pm	2
Directed Study	PR	198	see page 12				
Independent Study	PR	199	see page 12				

PR102
**FURTHER
ETCHING**
1.5-3 UNITS

Prerequisite: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.

PR102 provides students with additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chine colle, mezzotint, mono-type, and engraving. Various kinds of imagery are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography, and other media. This course may satisfy a requirement in Major Studio or Studio Elective.

PR104
**FURTHER
LITHOGRAPHY**
3 UNITS

Prerequisite: successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.

PR104 provides students with a more extensive exploration of lithography as a process for creative image-making. It is expected that students' ideas are sufficiently developed for the presentation of both a clear point of view and solid examples of work during individual critiques and group discussions. Use of presses, tools, and materials is refined. Preparation of portfolios and writing of an artist's statement are included. This course may satisfy a requirement in Major Studio or Studio Elective.

PR107
**BEGINNING
RELIEF
PRINTING**
3 UNITS

An introduction to the medium of relief printmaking. Through lectures, demonstrations and hands-on work in the studio, the student will be taught the processes and techniques for printing images from linoleum, wood, and/or metal plates. Starting with the most fundamental relief printing, like the fingerprint or the vegetable print, the course will cover the full spectrum of what is possible in relief printmaking. Different methods for multiple block registration will be taught. Everything from cutting the image with gouges; printing in black-and-white to multiple color; oil vs. water-base inks; combined image-making with other media like silkscreen or etching; and hand printing to press printing will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques. This course may satisfy a requirement in Major Studio or Studio Elective.

PR151
DRAWING
3 UNITS

This is a course utilizing the human figure, landscape, and still-life setups as points of reference and subject matter for exploration into basic drawing. It is designed to bridge the gap between a regular drawing class and a print-making class by devoting a portion of the semester to the individual properties and characteristics of various print media and the application of various drawing techniques to those specific print areas. This course may satisfy a requirement in Major Studio or Studio Elective.

PR198
**DIRECTED
STUDY**
1-6 UNITS

See Interdepartmental Program for course description (see page 12).

PR199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

See Interdepartmental Program for course description (see page 12).

Sculpture

Richard Berger, Chair; James Blevins, Department Manager

SC001
**BEGINNING
SCULPTURE**
3 UNITS

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture; as well as to encourage the organization and production of works. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

SC002
**INTERMEDIATE
SCULPTURE**
3 UNITS

This course is for students who have completed preferably two but at least one semester of beginning sculpture, and is recommended for transfer students with beginning sculpture experience at another school. Intermediate Sculpture is intended to provide similar guidance and material instruction as that received in beginning sculpture courses, but with a greater latitude, opportunity, and responsibility for personal content from the student through group assignments. This course may satisfy a requirement in Major Studio, Studio Breadth, or Studio Elective.

SC100
**FURTHER
SCULPTURE**
3 UNITS

Prerequisite: SC001 or permission of the Department Chair

Further sculpture classes are a reflection of current areas of interest and changing concerns in contemporary sculpture. These classes vary from semester to semester in response to the professional artistic climate, student interests, and curricular needs, as well as faculty interests and teaching philosophies. The course structure assumes students have a sufficient command of materials and techniques in their chosen areas of interest to achieve their artistic ideas. This course may satisfy a requirement in Studio Major or Studio Elective.

SC110
**INTER
DISCIPLINARY
SCULPTURE**
3 UNITS

Ann Carter has integrated many media and strategies in forming her art. She is currently working in painting and sculpture and welcomes artists of all media and orientation in a pursuit of expanded boundaries and possibilities. Please be ready to work with new perspectives, processes and forms.

SC150
**UNDER
GRADUATE
SEMINAR**
3 UNITS

Prerequisite: SC001 or CE001

Course content varies according to the interests and interaction of the instructor and the students. This course may satisfy a requirement in Major Studio or Studio Elective.

SC198
**DIRECTED
STUDY**
1-6 UNITS

See Interdepartmental Program for course description (see page 12).

SC199
**INDEPENDENT
STUDY**
12 STUDIO UNITS

See Interdepartmental Program for course description (see page 12).

Course	Dept	Course #	Faculty	Day	Period	Time	Studio
Beginning Sculpture	SC	001	Berger	TTH	I	9:00am-12:00 noon	103
Intermediate Sculpture	SC	002	Nunn	TTH	III	4:15pm-7:00pm	103
Further Sculpture	SC	100	TBA	MW	I	9:00am-12:00 noon	103
Interdisciplinary	SC	110	Carter	MW	II	1:00pm-4:00pm	101
Undergraduate Seminar	SC	150	TBA	W	IV	7:15pm-10:00pm	20A
Directed Study	SC	198	see page 12				
Independent Study	SC	199	see page 12				

Graduate Program

Pegan Brooke, Director

MFA COURSE REQUIREMENTS

THE STRUCTURE OF THE MFA PROGRAM IS SHOWN IN THE CHART BELOW

FIRST SEMESTER

Studio Critique Seminar (in your area)	6 units
Graduate Tutorial (in or out of your area)	3 units
Theory and Criticism	3 units
Interdisciplinary Studio Seminar	3 units

SECOND SEMESTER

Studio Critique Seminar (in or out of your area)	6 units
Graduate Tutorial (in or out of your area depending on above)	3 units
Theory and Criticism	3 units
Graduate Elective*	3 units
Intermediate Review	0 units

THIRD SEMESTER

Studio Critique Seminar (in or out of your area)	6 units
Graduate Tutorial (in or out of your area depending on above)	3 units
Theory and Criticism	3 units
Internship/TA Program	3 units
Exhibition and Catalog	0 units

FOURTH SEMESTER

Studio Critique Seminar (in your area)	6 units
Graduate Tutorial (in or out of your area)	3 units
Internship/TA Program	3 units
General Elective*	3 units
Final Review	0 units
Exhibition and Catalog	0 units

Total 60 units

*General Electives include interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticisms; additional internships/teaching assistantships; the Professional Practices course; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); and selected undergraduate studio courses. All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.

POST-BACCALAUREATE COURSE REQUIREMENTS

FIRST SEMESTER

Post-Baccalaureate Seminar	3 units
Tutorial (graduate)	3 units
Art History (undergraduate or graduate)	3 units
Undergraduate electives	6 units

SECOND SEMESTER

Post-Baccalaureate Seminar	3 units
Tutorial (graduate)	3 units
Art History (undergraduate or graduate)	3 units
Undergraduate electives	6 units

Total 30 units

Graduate Program • Class Schedule

GRADUATE PROGRAM

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Graduate	GR	200.1	TBA	T	II	1:00pm-4:00pm	8	✓ page 28
Inter-	GR	200.2	TBA	W	II	1:00pm-4:00pm	8	
disciplinary	GR	200.3	TBA	T	III	4:15pm-7:00pm	10	✓
Seminars	GR	200.4	TBA	Th	III	4:15pm-7:00pm	8	✓

POST-BACCALAUREATE PROGRAM

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Post-Baccalaureate Seminar	PB	200.1	TBA	TBA	TBA	TBA	✓	page 28

GRADUATE ART HISTORY, THEORY & CRITICISM

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
History & Issues of Painting	AH	141/241M	Berkson	T	III	4:15pm-7:00pm	LH	✓ page 28
Art Writing Conference	AH	155/241F	Berkson/Guests	F-S/M-F		August 5-12	LH/CR	page 28
Art Since 1960	AH	240A	Van Proyen	M	IV	7:15pm-10:00pm	LH	✓ page 28

GRADUATE FILMMAKING

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Trouble in Paradise	F	140/241N	Gehr	TH	II	1:00pm-4:00pm	✓ 26	page 29
Graduate Critique Seminar in Filmmaking	F	200	TBA	W	IV	7:15pm-10:00pm	26	page 29
				F		4:00pm-7:00pm	LH	
Graduate Tutorial	F	230.1	Lipzin	TH	II	1:00pm-4:00pm	8	page 29
	F	230.2	Anker	F	II	1:00pm-4:00pm	26	
Graduate Intermediate Review	F	292	Gehr	TBA	TBA	TBA		page 29
Graduate Final Review	F	294	Gehr	TBA	TBA	TBA		page 29
Graduate Teaching Assistantship	F	297	TBA	TBA	TBA	TBA		page 29
Specialized Technical Workshop	F	Tech	Rosenstock	W	III	4:15pm-7:00pm	26	page 29

GRADUATE INTERDEPARTMENTAL

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Graduate Internship	IN	296	Reasoner	TBA	TBA	TBA		see page 29
MFA Exhibition	IN	301	Anno	TBA	TBA	TBA		see page 29

GRADUATE LETTERS AND SCIENCE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
English for Fine Arts	LS	022/222.1	Cinnater	TTH		9:00am-10:30am	101	see page 30
	LS	022/222.2	Cinnater	TTH		10:30am-12:00 noon	101	

GRADUATE NEW GENRES

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Graduate Critique Seminar	NG	200	Hall	T	II	1:00pm-4:00pm	10	see page 30
				F		4:00pm-7:00pm	LH	
Graduate Tutorial	NG	230.1	Kos	TH	III	4:15pm-7:00pm	10	see page 30
	NG	230.2	TBA	W	IV	7:15pm-10:00pm	10	
Intermediate Review	NG	292	TBA	TBA	TBA	TBA		see page 30
Graduate Final Review	NG	294	TBA	TBA	TBA	TBA		see page 30
Graduate Teaching Assistantship	NG	297						see page 30

GRADUATE PHOTOGRAPHY

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Visiting Artist	PH	131/231	TBA	F	I	9:00am-12:00 noon	16	✓ see page 30
SEMINAR								
Graduate Critique Seminars	PH	200.1	Louie	T	II	1:00pm-4:00pm	16	✓ see page 30
	PH	200.2	TBA	TH	III	4:15pm-7:00pm	16	
LECTURE								
Graduate Critique Seminars	PH	200L	Louie/TBA	Th	II	1:00pm-4:00pm	16	see page 30
Graduate Tutorial	PH	230.1	Fulton	W	I	9:00am-12:00 noon	20A	see page 30
	PH	230.2	Fulton	T	I	9:00am-12:00 noon	20A	✓
	PH	230.3	TBA	TBA	TBA		PSR	
	PH	230.4	TBA	TBA	TBA		PSR	
Intermediate Review	PH	292-3	Louie	TBA	TBA	TBA		see page 30
Graduate Final Review	PH	294-6	Louie	TBA	TBA	TBA		see page 30
Graduate Teaching Assistantship	PH	297						see page 30

GRADUATE PRINTMAKING

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Graduate Critique in Printmaking	PR	200	Kluge	W	III	4:15pm-7:00pm	CR	see page 31
				F		4:00pm-7:00pm	LH	
Graduate Tutorial	PR	230.1	Smith	By Appt.				see page 31
	PR	230.2	Graf	By Appt.				
Intermediate Review	PR	292	Thomas	TBA	TBA	TBA		see page 31
Graduate Final Review	PR	294	Thomas	TBA	TBA	TBA		see page 31
Graduate Teaching Assistantship	PR	297						see page 31

GRADUATE PAINTING/SCULPTURE

Course	Dept	Course #	Faculty	Day	Period	Time	Studio	Description
Graduate Critique Seminars	PS	200.1*	VanProyen	M	II	7:15pm-10:00pm	731	see page 31
	PS	200.2*	Blake	W	III	4:15pm-7:00pm	731	✓
	PS	200.3*	Pijoan	TH	IV	7:15pm-10:00pm	731	
	PS	200.4*	Kos	TH	II/III	1:00pm-7:00pm	731	
			*also includes	F		4:00pm-7:00pm	LH	
Graduate Tutorial	PS	230.1	Brooke	T	III	4:15pm-7:00pm	731	see page 31
	PS	230.2	Tchakalian	TH		5:00pm-8:00pm	731	
	PS	230.3	Roloff	M	II	1:00pm-4:00pm	731	
	PS	230.4	Berger	T	II	1:00pm-4:00pm	731	
	PS	230.5	Burgoin	F	III	4:15pm-7:00pm	731	
	PS	230.6	Lamanet	W	II	1:00pm-4:00pm	731	
Intermediate Review	PS	292	Pijoan	TBA	TBA		731	see page 31
Graduate Final Review	PS	294	Pijoan	TBA	TBA		731	see page 31
Graduate Teaching Assistantship	PS	297						see page 31

Graduate Program

continued

Graduate Program

GR200
**INTER
DISCIPLINARY
SEMINAR**
3 UNITS

All first semester graduate students will enroll in this class. The seminar will focus on critiques of student work from all disciplines and may include readings and discussions of other related topics. Ideas, rather than materials, will be stressed.

Post-Baccalaureate Program

**POST-BAC-
CALAUREATE
SEMINAR**

All Post-Baccalaureate students will enroll in this class. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials will be stressed.

Art History, Theory & Criticism

AH141/241M
**HISTORY &
ISSUES OF
PAINTING**
3 UNITS

An intensive discussion of painting culture from pre-history to the present, this course will track the various types of painting across continents and timelines, as well as the issues—perennial and topical—involved in making and looking at paintings now. Topics include: early forms of imagemaking; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Among the many painters whose works we will study: Gerhard Richter, Johannes Vermeer, Piero della Francesca, Agnes Martin, Mose Tolliver, David Park, Titian, Rembrandt, Hokusai, and Jackson Pollock. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting.

AH155/241F
**ART WRITING
CONFERENCE**
3 UNITS

Prerequisite: One year of College Art History or Theory

Dates: August 5(Keynote)-12

Faculty: Bill Berkson, with guests Maria Porges, Robert Atkins, Janeen Antoine, David Bonetti, Thomas McEvilley and Gay Morris. Now in its eighth year, this conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work with leading art professionals in a program led by noted poet and critic Bill Berkson. The conference provides an intensive forum for the discussion of the issues which influence art criticism in today's art world and includes both lectures by guests and hands-on writing workshops. Participants should plan to bring something written or visual to share on the first day.

The schedule of seminars and lectures will include: I. Issues of Art Criticism II. Criticism as Seeing and Writing III. Special Events.

Class meets Saturday, August 6 and Monday through Friday August 8-12 from 9am-noon and 1-4pm.

Reception for Conference participants:

Friday, August 5th, 5:30-7:00pm, Diego Rivera Gallery, SFAI(site tentative)

Keynote Lecture: Thomas McEvilley

Friday, August 5th, 7:30pm., Lecture Hall

Panel Discussion: TBA

Monday, August 8th, 7:30pm., Lecture Hall

Guest faculty:

Thomas McEvilley has been a Contributing Editor to ArtForum since 1982 and was the recipient of the College Art Association's Distinguished Critic Award in 1993. Mr. McEvilley is the author of a number of books on contemporary art, including *The Exile's Return: Redefining Painting for the Post-Modern Age*, *Art and Otherness: The Crisis of Cultural Identity*, as well as works on Yves Klein, Pat Steir, Mel Chin and Thornton Dial, among others. Mr. McEvilley teaches Art History at Rice University.

Robert Atkins is an artist, art critic and columnist for the Village Voice. He is the author of *ArtSpoke* and *ArtSpeak*, in addition to the forthcoming *The Gay & Lesbian Looker: Queer Art Since Stonewall* (1994).

Janeen Antoine is the Executive Director of American Indian Contemporary Arts and a contributor to ArtWeek.

David Bonetti is an art critic for the San Francisco Examiner.

Gay Morris is S.F. correspondent for Art in America and has written on art and dance for The New York Times, Art News, and The International Herald Tribune, among others. She is currently involved in editing the forthcoming *Postmodern Essays in Dance* (1995).

Maria Porges is active as a writer, artist and critic. She has contributed essays and reviews to regional and national art magazines including *ArtForum*, *Art Issues*, *Sculpture*, *ArtWeek*, *Visions* and *American Craft*.

Participants in the Art Writing Conference can earn 3 units of college credit. This course may satisfy SFAI undergraduate requirements in Humanities Elective or Art History, Theory and Criticism.

Individuals may enroll in the Art Writing Conference on a non-credit, space-available basis after July 1st for a tuition of \$800.

AH240A
ART SINCE 1960
3 UNITS

Intensive discussion of the major issues, movements and individuals in European and American art after 1960, including guest lectures by visiting artists and critics. We will focus on the legacies of Abstract Expressionism, Pop Art, Minimalism, Arte Povera and of such salient figures as Joseph Beuys, Eva Hesse, and Robert Smithson. AH240 is required of all entering MFA students for Art History, Theory and Criticism credit.

F140/241N
**FURTHER FILM
HISTORY
TROUBLE IN PARADISE**
3 UNITS

(see page 29)

Filmmaking

F140/241N
FURTHER FILM HISTORY/TROUBLE IN PARADISE
3 UNITS

Description TBA

F200
GRADUATE CRITIQUE SEMINAR IN FILMMAKING
6 UNITS

The Filmmaking department offers a graduate studio critique seminar which emphasizes group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:00pm-7:00pm in the SFAI Lecture Hall.

F230
GRADUATE TUTORIAL
3 UNITS

The Filmmaking department organizes graduate advising on a tutorial basis. Students in the first through fourth semesters of the MFA program in Film must register for a graduate-level tutorial. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

F292
GRADUATE INTERMEDIATE REVIEW
0 UNITS

Each MFA Filmmaking student is required to register for Intermediate Review (F292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

F294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their fourth or fifth semester in the MFA Filmmaking program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

F297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships.

SPECIALIZED TECHNICAL WORKSHOPS

To assist students in continuing to increase their technical resources throughout their period of study at the Art Institute, the SFAI technical staff offers weekly workshops in a wide variety of practical subjects. First-year film students, particularly film majors, should not schedule another class for this time.

Inter departmental

IN296
GRADUATE INTERNSHIP
3 UNITS

Internships on or off campus are available to graduate students as an alternative to teaching assistantships. Either an internship or a teaching assistantship is required in both the third and fourth semesters of the MFA program. Both internships and teaching assistantships carry 3 semester units of credit. Students may do two internships or two teaching assistantships, or one of each, but only one in any one semester.

Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility. Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Services Office, who will help them arrange an appropriate internship. A list of possible internships is available in the Student Services Office. However, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in residence, apprentice, or administrative assistant. Faculty members may be interested in taking on a personal apprentice, even if their teaching assistantship slots have been filled. Department Chairs have final approval on all internships.

All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Questions concerning the internship program may be addressed to the Internship Coordinator in the Student Services Office: 749.4525.

IN297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

Either a teaching assistantship or an IN296 internship is required both the third and fourth semesters of the MFA program. Both internships and teaching assistantships carry 3 semester-units of credit. Students may do two teaching assistantships, two internships, or one of each, but only one in any one semester.

A teaching assistant (TA) is responsible for 6 hours per week (minimum of 90 hours per semester) of assistance to a faculty member with such duties related to teaching a class as the faculty member assigns.

Students who are eligible for a graduate teaching assistantship or internship will receive an application from the Registrar's Office a few weeks before early registration for that semester. Students who choose a teaching assistantship must get the authorization of the Registrar and the approval of both the faculty member and the Chair of their department. The Chair will make final assignments. The faculty member will be responsible for the final grade (Pass or Fail).

Questions concerning the teaching assistantship program may be addressed to the Registrar or to the appropriate Department Chair.

IN301
MFA EXHIBITION
3 UNITS
MAY 1994

Each graduating MFA student is required to participate in the thesis exhibition by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at both the class meetings and for the tasks at the exhibition.

Graduate Program

continued

Letters and Science

LS022/222 ENGLISH FOR FINE ARTS

6 UNITS

A skills course in fine-arts language designed for foreign students and emphasizing critical, theoretical, and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. This course may satisfy a requirement in English, Letters and Science Elective, or Studio Elective.

New Genres

NG200 GRADUATE CRITIQUE SEMINAR IN NEW GENRES

6 UNITS

The NG department offers a graduate studio critique seminar, which emphasizes the group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:00pm-7:00pm in the SFAI Lecture Hall.

NG230 GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. Students must register for at least one of the tutorials listed below. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of the students work in order to help students achieve clarity of expression. Students make individual appointments with the instructors. (Paul Kos's class involves one three-day weekend in the Sierras).

NG292 INTERMEDIATE REVIEW

0 UNITS

Review (NG292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be dismissed from the program. Each MFA New Genres student is required to register for Intermediate Review.

NG294 GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program.

NG297 GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (see page 29).

Photography

PH131/231 VISITING ARTIST

3 UNITS

This course may satisfy a requirement in Major Studio (Photography) or Studio Elective.

PH200 GRADUATE CRITIQUE SEMINARS IN PHOTOGRAPHY

6 UNITS

The Photography Department offers graduate studio critique seminars, which emphasize the group discussion and critique of students' work in the context of contemporary theory. Students must register for both 200 and 200L each semester, for a total of 6 units.

PH230 GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in photography. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of photography in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PH292 INTERMEDIATE REVIEW

0 UNITS

Each MFA photography student is required to register for Intermediate Reviews and present work for an intermediate review at the end of the second and third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PH294 GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PH297 GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (see page 29).

Printmaking

PR200
**GRADUATE
CRITIQUE
SEMINAR
IN PRINTMAKING**
6 UNITS

The Printmaking department offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:00pm-7:00pm in the SFAI Lecture Hall.

PR230
**GRADUATE
TUTORIAL**
3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for one of the tutorials listed below. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of printmaking in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PR292
**INTERMEDIATE
REVIEW**
0 UNITS

Each MFA printmaking student is required to register for Intermediate Review and present work for an intermediate review at the end of the first through third semesters in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PR294
**GRADUATE
FINAL REVIEW**
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program). Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PR297
**GRADUATE
TEACHING
ASSISTANTSHIP**
3 UNITS

See IN297 for general description of teaching assistantships (see page 29).

Painting/ Sculpture

PS200
**GRADUATE
CRITIQUE
SEMINARS
IN PAINTING, SCULPTURE,
CERAMICS**
6 UNITS

The Painting department, in conjunction with the Sculpture/Ceramic Sculpture department, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work and other related topics. Graduate students from all departments may enroll in this course. This class also includes a required series of lectures on Fridays from 4:00pm-7:00pm in the SFAI Lecture Hall.

PS230
**GRADUATE
TUTORIAL**
3 UNITS

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in Painting/Sculpture. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of painting/sculpture in order to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PS292
**INTERMEDIATE
REVIEW**
0 UNITS

Each MFA Painting/Sculpture student is required to register for Intermediate Review (PS292-3) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two consecutive reviews will be dismissed from the program.

PS294
**GRADUATE
FINAL REVIEW**
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review three times (near the end of their fourth, fifth, or sixth semesters in the program.) Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

PS297
**GRADUATE
TEACHING
ASSISTANTSHIP**
3 UNITS

See IN297 for general provisions for teaching assistantships (page 29).

CAROL -

FALL 1994

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